

SOME WAYS TO USE CRAYONS.....

Prepared by B. Rensenhouse, WJU Art Dept.

....Old broken ones work well for these projects...save them in "scrap" box

1. CRAYON RESIST ("paint over crayon")

A method of painting over thick waxy crayon with thinned tempera or water color. Crayon must be applied to paper heavily, can leave some areas uncolored. Use wide soft brush to apply paint—light graceful "sweeps". don't scrub! Light bright crayons show up best with dark tempera colors—paint will adhere where paper has not been covered with crayon, will stick on crayon in "dots". Light temperas can be applied to dark crayons too (white tempera good for snow). If paint covers crayon too much, sponge it off quickly or let dry, and etch off.

2. "SCRATCH OUT" or STIPLE ETCHING techniques involve line and textural effects

CRAYON OVERLAY ETCHING (apply crayon on top of crayon) (see Etching sheet)
Apply heavy coat of a selected variety of colors to tagboard or cardboard (regular drawing paper may tear for this project unless etched areas are small). Cover these colors with good coat of black (or dark) crayon—use fat crayons! Scratch out design through top layer of crayon to see bottom layer. Work for dark areas, lights, line variations, textural effects—rub with kleenex.

ETCHING THROUGH PAINT OR INDIA INK (paint ink or paint on crayon)

Apply heavy coat of crayon on to paper, tagboard, or cardboard as above. Dust colored areas with talcum powder or chalk dust to make tempera stick or add a bit of liquid soap to the paint—sparingly! Apply one smooth coat of black tempera or India ink (be sure it is not thick). Let dry, then scratch out a design through paint to crayon, need sharper tool.

BLACK CRAYON ETCHING (or "one color" etching on slick surface)

Black (or dark) crayon is applied heavily to very slick surface—coated papers, finger paint papers, shiny slick cardboards, shiny shelf papers, wrapping, etc. Design is scratched out with reasonably sharp tool: scissor point, knife, x-acto blade, nail, nail file, metal edge ruler, old eversharp pencil, compass. Rubbing crayon with kleenex will give polished effect to crayon, remove "bits".

3. CRAYON SHADING (or modeling)

A more advanced technique of building colors gradually to get dimension. Select a range of colors from light to dark (ex: yellow, yellow orange, orange, red-orange, red, red-violet). Apply lightest colors first and add darker. Broken crayons, peeled, and on side work well for large areas (pointed crayons can also be used and will give more of a "line" effect when blending). Move colors over whole area first with equal pressure and build more pressure for darker values and less pressure for lighter values. Often a rounded form is shaded with deeper values on edges, lighter inside. Lessen and build pressure gradually so there is subtle gradation in tones. CRAYON ON CLOTH is good for shading, stretch muslin, old sheeting, and color on to cloth in direction of the weave.

4. CRAYON OVER TEXTURED SURFACES (or crayon rubbings)

"hide" a texture under paper and color over it with flat peeled crayon. Hold texture securely and rub in one direction firmly.

This can be used with cloth as well as paper—keep cloth taut.

Keep a "texture box" full of clean, safe textured surfaces such as sandpaper, corrugated cardboard, metal mesh, wall textures, tile, sturdy raised areas.

5. SOME MISCELLANEOUS METHODS.

try swirling crayon on its side in a circle, try notching crayons for various line effects, "polish" crayons by rubbing with kleenex for a pastel effect, melt crayons with candles, double boilers, and irons (see sheets on crayon melting), try crayon on various surfaces—wood, cloth, sandpaper, cardboards, try oil or paint thinner on wax crayon, check books The Complete Crayon Book by Alkema, sections in Emphasis Art, Wachowiak.

SOME CRAYON TECHNIQUES....as shown in class...

FLAT PATTERN COLORING

Using solid spaces and areas
Lines..thin, thick, and tapered
Draw on textural effects with varied shapes and lines
"Polishing" crayon technique

CRAYON RESIST with thinned tempera or water color
use paint all over the design..or in selected areas
try dark paint on light colors....or color on dark
construction paper and brush over with white tempera

try a "crackle" paper crayon resist by wrinkling
a crayoned design in water, spread it out, and
brush thinned paint over wrinkled areas

"ETCHING" or "SCRATCH-OUT"...

with a crayon bottom layer, add a top layer of
CRAYON--TEMPERA--OR INDIA INK

try on tagboard or similar surface that won't tear

PRESSURE ON THE SIDE OF A CRAYON

for SHADING TECHNIQUES

for RUBBINGS (or crayon over textures)
try swirling or notched crayon techniques

MELTING TECHNIQUES or "ENCAUSTIC"

(SAVE all your old small broken crayons for this!)

TRY VARIED SURFACES FOR CRAYON to give different effects...such as drawing papers, sacks,
tagboards, boxboard (with corrugated lines), back of wall papers, matboards, wrapping
papers, laminated tissue surfaces, wood, fabrics, colored construction papers, etc.

SOME TYPES OF CRAYONS...with samples on display in class

1. WAX CRAYONS..most common and most versatile crayon, available in regular and fat sizes, in Day-Glo crayons, greese pencils
2. OIL PASTEL CRAYONS..soft, easily blended, wear down quickly, as versatile as wax type
3. PRESSED CRAYONS...very hard and not easily broken, colors not as vivid as above two and not as versatile, common kinds are the kindergarten large crayon, "chunko"
4. WATER CRAYONS...turns to paint when used with water, effective on a wet potato for potato prints..for water color effects
5. PLASTIC CRAYONS...a "pencil type" crayon that can be erased and sharpened in a pencil sharpener, colors not as vivid as regular crayons, but blend well for shading
6. FABRIC CRAYONS...one type is used directly on the cloth...
another type is a "transfer" type with design colored on paper and then ironed on to cloth

(Above crayons have many variations depending on the manufacturer)



These techniques usually require a thick, "waxy" application of crayon.. fat wax crayons work well here as they do not break as easily as the regular crayons...

Crayon can be applied in either a thick or thin application here

This technique also is called "scratch-out", scratchboard, scraper-board, sgraffito. Below are some additional hints to show you the vast possibilities for exploring this technique. Try using different types of crayons, paints, surfaces, and etching tools to create various effects. The art room samples may give you more ideas.

ONE COLOR ETCHING (or one layer etching)

The surface or "plate" is prepared by applying one layer of crayon or paint to extremely glossy paper or cardboard. The slippery surface enables the applied layer to be etched away easily—no tearing.

SOME POSSIBLE GLOSSY SURFACES:

Finger paint paper
Glazed shelf paper
Enameled coated paper
from print shop scraps
Professional scratchboard
Shiny wrapping papers
Slick sacks

Freezer paper
Glossy cardboard
shiny curtain shades
Metallic foils, papers,
cardboards (this is
hard to adhere crayon)
slick magazine papers

CRAYON OVERLAY ETCHING (more than one layer.. multi-colored effect)

Do not use glossy surface for this unless you want a pale pastel color when you etch. Use a matte (non-shiny) white cardboard for the most vivid effects. Build the 2nd crayon layer slowly over the waxy bottom crayon layer, using strokes in opposite direction. Fat type crayon works well here—less breakage! Usually a dark crayon (black) works best over light, bright crayons. Small etching mistakes can be colored over with crayon. In planning designs, colors can be:

COMPLETELY PRE-PLANNED.....Or PARTIALLYOR COLORED AT RANDOM..no special (colors in an exact spot) PRE-PLANNED areas, let colors surprise you!

ETCHING THROUGH PAINT OR INK

The same overlay etching techniques can be used here by substituting paint or ink.. usually for the top layer. Etching through paint or ink may cause some chipping.. edges not always as smooth as crayon etching. A sharp instrument definitely works better here. If you use soap or starch for adhering paint to crayon—use a very small amount! USUALLY ONE LAYER OF PAINT OR INK FOR THE TOP LAYER IS SUFFICIENT. Otherwise, layer may get too thick and flake off. Some more opaque type tempera paints (Dana, Alphacolor brand) or India ink may not need liquid soap to adhere it to a slick surface. Always try on a sample piece first.

SOME POSSIBLE PAINTS AND INKS:

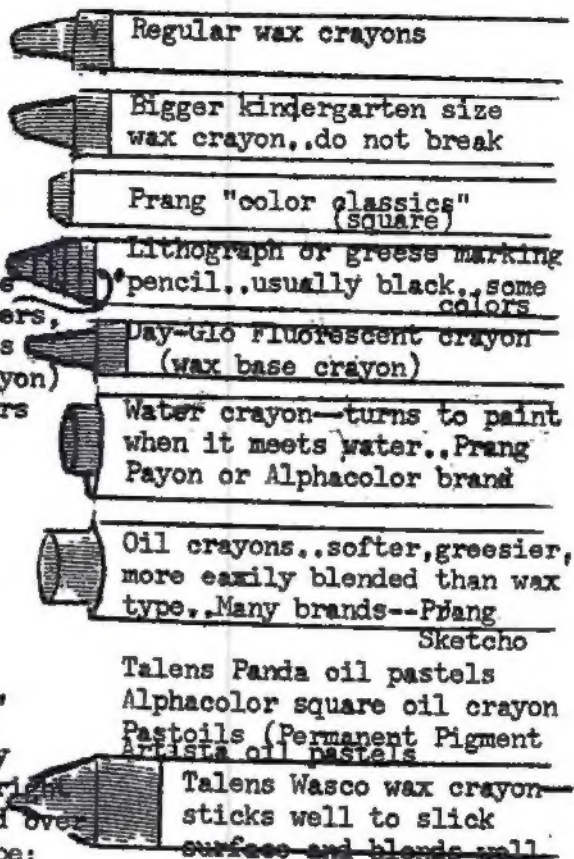
Liquid or powdered tempera
(regular and metallic colors)
Day-Glo fluorescent paint (water base)
Water colors and tube water colors
(better—more opaque)

Metallic spray paints (thin layer)
India ink (comes in various colors—
not good for children as it doesn't
wash out of clothing)
Acrylics (Liquitex, New Masters, etc)

EXPERIMENT:

Try...crayon over crayon...crayon over paint...paint over crayon...ink over crayon...crayon over ink...several techniques on one design...etching only in selected areas...dark colors on light colors...light colors on dark colors...

SOME POSSIBLE TYPES OF CRAYONS...



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EXPLORE SOME OF THE POSSIBILITIES OF CRAYONS...

Use at least 2 different crayon techniques when assignment is completed

1. "CRANIMAL" PROJECT required by each class member

Create an imaginative crayon-animal that fits somewhere in the animal kingdom.. bug, beast, bird, prehistoric, fanciful, mythical..it can fly, crawl, growl, creep, climb, sting, gallop, buzz, slither, etc.etc...but be sure to retain some of the original animal characteristics, however imaginative)

This may start on 12 x 18" paper but may become larger (rather than smaller) unless you do all etching..

SOME WAYS TO BEGIN might be with....

symmetrical forms, cut or torn

crayon transfer technique with name or shapes for symmetry

free form shapes that are torn from paper

doodle methods for free swinging lines..

doodle loops in small, medium, and large forms

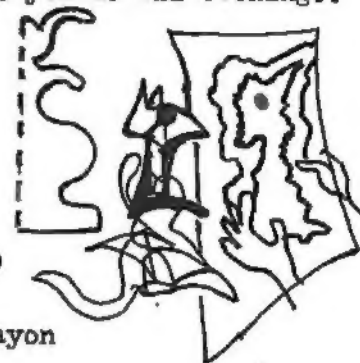
combine doodle loops with angle lines

name doodle written as paper turns

a "dictated" doodle with a continuous line and no lifting of crayon

some combination of above ideas

or actually sketch or draw a creature from the actual object, exaggerate its forms



CUT OUT YOUR CREATURE..and present it with your choice of possibilities...

to pin on a bulletin board..try mounting it on "shadow" forms

to sit or stand on a table..mount on cardboard or tagboard or work directly on the board..see mimeo sheet on "stand-up" ideas)

to hang from above

to stuff it for roundness

to bend paper into sculptural forms, (cut, slit and overlap)

to mount on a stick for a Stick Puppet

to try shellacing a crayon resist if you used tempera paint

to for a "collage" creature of your crayon samples and unify the forms

(Although this is basically a crayon assignment, you may combine other media that is appropriate such as cut paper, felt pens, tissue, paint, etc)

SOME CRITERIA FOR EVALUATION...Consider before you hand in your "Cranimal" project..

1. Does creature have the basic characteristics of a bug? bird? sea creature? or whatever type you have chosen..(rather than just looking like a double image or a doodle?) Does it show some ingenuity in concept..good ideas??
2. Is there a feeling for some personality and character here? Does it have some ACTION...some EXPRESSION/ Try working on eye accents and good eye pupil placement..
3. Are design principles applied well? COLOR CONTRASTS..ACCENTS...repetition of color and texture...variety in line (try some tapered lines)..interesting textural accents..
4. Do crayon techniques that you have chosen work well together and unify the project?
5. Is workmanship and presentation of high quality?
6. Is the final work a development of your own design and ideas (copy work un-acceptable)

A PAPER MACHE UNIT CAN INVOLVE THESE EXPERIENCES...

AND SOME POINTS FOR EVALUATION...

1. FORMING AN IDEA, plan or purpose
2. SEARCH FOR MATERIALS (and storage of them)

<u>Basic necessities</u> newspapers, funnies container for paste wheat paste or metylan warm water, pan or pail for mixing paste apron or old shirt paper toweling or brown kraft wrapping paper paints, brushes, shellac or clear plastic spray	<u>Other items</u> string, wire masking tape or gummed tape stapler "scrap" items for framework, accents pliers, tools drying pegs, racks paper for name tags aluminum foil Kleenex, toilet tissue
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3. CONSTRUCTING A FRAMEWORK OR "ARMATURE" OR BASE
(this might involve movable parts)
4. SCULPTURING FORMS..BUILDING OUT AND SINKING IN
5. APPLYING PAPER TOWELS, BROWN WRAPPING PAPER, or
other type of surface appropriate to the subject
...toweling makes fairly smooth surface for paint
6. PLANNING SURFACE COLOR AND TEXTURE
...such as painting, using colored papers or
fabrics, or applying compounds to sand (exigesso)
7. POSSIBLY USING WOOD WORKING TOOLS AND SEWING SUPPLIES
8. APPLY PROTECTIVE FINISH TO MACHE..shellac, plastic
spray on to tempera, not necessary for acrylics
9. GLUING OR FASTENING ON ADDITIONAL ITEMS FOR THE
FINAL ACCENTS..to enhance character and personality

Is it original?
imaginative?
challenging?
purposeful?

Is the student...
observing?
resourceful?
responsible for
his materials?

Are attitudes good?
Industry, patience,
perseverance

Are skills and techniques
of high quality?
in sculptural effects
surface textures
color methods
appropriate accents

Are work habits good?
care and clean-up
of supplies
wise use of time and
materials
willingness to share
and give aid
respect, appreciation
for others work

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SOME POSSIBLE ITEMS TO MAKE WITH PAPER MACHE:

ANIMALS..fantastic and imaginative

PUPPETS..stick or rod type, hand type,
hinge method, marionettes (stringed)

MASKS....stick type, decorative wall type,
half mask, mask to cover whole head

GROUP TYPE PROJECTS...big animals to ride,
totem poles, large figures, seasonal themes

RHYTHM INSTRUMENTS..rattles, shakers

CORRELATION PROJECTS..for units of work

DECORATIVE TOYS, GAMES, TEACHING AIDS

COSTUMES, STAGING IDEAS, props, scenery

DECORATION IDEAS

FIGURES, CARICATURES, HEADS

COMBINATION IDEAS of above ideas

SOME REFERENCES ON CLOSED RESERVE

Betts, Victoria. Exploring Papier-Mache. Worcester, Mass: Davis publications, 1956.

Kenny, Carla and John B. The Art of Papier Mache and Design in Papier Mache.

Meilach, Dona Z. Papier Mache Artistry. New York: Crown Publishers, 1971.

CRAYON LAMINATING...a method of melting crayon in which small crayon shavings are ironed and melted between sheets of thin transparent or translucent papers. The word laminating suggests use of layers. Two or more papers can be used here. However, for desired effect, laminations must be held or fastened to a source of light.

MATERIALS NEEDED:

1. THIN TRANSPARENT OR TRANSLUCENT PAPERS

wax paper	cellophane	very thin paper napkins
wax paper sandwich bags	plastic bags	kleenex
Saran wrap or Handi-wrap	tracing paper	tissue papers, white & colored
sheet on mimeograph stencil	onion skin paper	packaging papers (bread, etc)

2. HEAT AND PRESSURE SOURCE

iron is most commonly used here (preferably one with heat control)
light bulb (on cord or lamp)

3. CRAYON SHAVINGS (smaller ones give less blotchy effect)

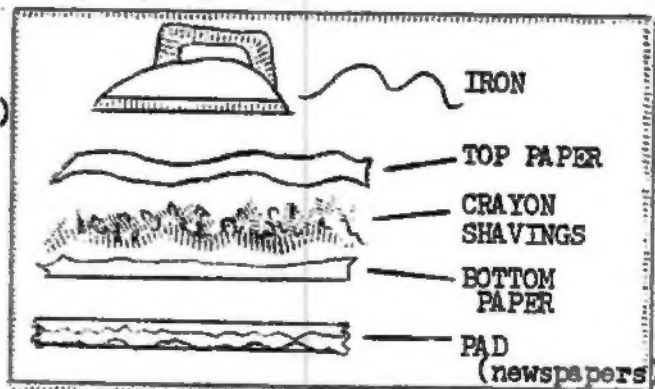
Obtain shavings with: knife kitchen graters
razor blade waste from crayon etchings and melted
crayon sharpener crayon technique

4. CONTAINER FOR CRAYON SHAVINGS TO SEPARATE COLORS

Jars, muffin tins, paper cups, aluminum pie pans, etc.

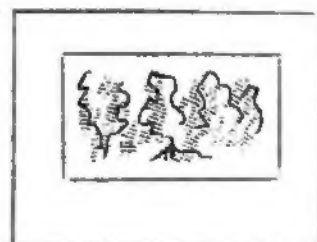
PROCEDURE: (note diagram at right)

1. Place bottom paper on pad (newspapers)
2. Sprinkle a few shavings on paper
3. Place top paper on shavings
4. Iron with slightly warm iron until crayon melts to desired form
5. Incorporate lamination behind colored paper or other mat
6. Hold or fasten to light source
7. Use pressing cloth for Saran type materials



POINTERS:

1. Only a small amount of shavings is necessary
2. Iron must not be too hot: (makes blotches)
3. Pressure of iron can only slightly touch paper or it can press hard to force crayon to run
4. Bigger chunks or shavings take longer to melt
5. Seal paper edges well or shavings may fall out



Mats over crayon

TRY SOME VARIATIONS:

...(see next page)

Add strings or threads	laminate several layers	cut some areas out
work colored paper in	laminate and pull off	try <u>flat</u> nature items inside
work foil papers in	add glitter or sparkle	try textured surface pad
work in colored tissues	press to make color run	cut out laminations

SOME POSSIBLE USES FOR CRAYON LAMINATING

(consider a source of light)

stained glass windows	underwater scenes	birds, bugs, butterflies (nature forms)
fall leaves, trees	book marks	Peep box (interchangeable scenes)
teach color blending	greeting cards	Shadow puppet scenery
floral ideas	animal textures	mobile forms
lanterns	centerpieces	large decorative screens
eye areas for masks	ornaments for trees	

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MELTED CRAYON (or "Encaustic" or "Wax Painting")

A method of using crayons (usually old broken ones) by melting them and applying the melted substance to a surface. The finished effect can be similar to that of an oil painting. Because of the element of fire, this type of activity must be well planned and strictly supervised. Always check your school fire policies before doing this type of art activity in the classroom.

MATERIALS NEEDED:

- OLD broken crayons (paper peeled off..use X-Acto tool)
- candles about 6-7" high
- wood block with hole--or sturdy candle holder
- frozen pie plate to sit under candle
- small frozen pie plate to cover candle holder
- container for crayons (TV dinner plate, perhaps)
- newspapers or covering for table (sheet asbestos)
- pins (corsage or hat pins or long pins)
- matches or lighter (for teacher)
- knife to scrape off excess wax and for clean up
- rags and paint thinner for wax clean-up
- Surface to work on (a sturdy one works best!)
 - cardboards of all kinds
 - (white surface boxboard is good)
 - wood, masonite, canvasboard
 - wallboard, accoustical tile
 - Papers (perhaps mount on a sturdier surface)
 - Surfaces already prepared with other color media

PROCEDURES:

1. Do a rough sketch on surface..avoid small shapes, tiny lines, or small detail
2. Select crayons you need, make sure all paper is off before you begin project
3. Light candle--only when you are completely ready to start (teacher does this)
4. Place crayon above flame point..not in flame..rotate crayon as you hold it
5. Let crayon melt slightly on pan..avoid drips on paper..work quickly to design
6. Apply crayon to design..circular strokes, dots, dabs, swirls, sweeps, etc.
7. Shake off excess crayon particles as you progress
8. For very short crayons..heat pin and insert into crayon for a "handle"

POINTERS FOR SAFETY:

1. One candle to 2 or 3 people, avoid excessive reaching to get to the candle
2. Sit up straight, do not bend head over the work
3. Stay in seat, do not jar table
4. Avoid using too short a crayon (use a pin "handle" here, but only if very necessary)
5. Concentrate on being careful (avoid unnecessary conversation)
6. Change candle when it begins to flicker and wax begins to run down the side

OTHER POINTERS:

1. Do not plan too large an area for one color (you may run out of crayons)
2. Have all crayons prepared ahead of time to avoid peeling at the candle area
3. Dirty crayons (especially yellow) may give stained or "antiqued look"

TRY OTHER WAYS OF MELTING CRAYON:

1. "Double boiler method"..melt small crayons in a muffin tin in a pan of water for a liquid painting effect with brush (CAUTION: NEVER MELT WAX OR CRAYONS IN A PAN DIRECTLY OVER A FLAME! ALWAYS USE A DOUBLE BOILER EFFECT!)
2. Ironcrayon shavings--between transparent papers..or onto a slick surface board
3. Heat chunks or shavings in a box on top of radiator, heating pad, warming tray, etc.
4. Heat crayons in a "wax melter" commercial device with funnel type dispenser
5. Place paper on an electric "warming tray" and color on this
6. Dissolve crayon shavings in a container with a few drops of turpentine and "paint"

SOME POSSIBLE USES FOR MELTED CRAYON: relief maps, stain glass effects (try crayon resist here), lead-up project for oil paintings, masks, mosaics, animal textures, Easter eggs,



IRONING CRAYON SHAVINGS (on to a slick opaque surface)

This is a variation of crayon laminating but the crayon shavings are ironed on to a surface that is opaque rather than transparent, and forms background effect.

MATERIALS:

Same as for crayon laminating except an opaque slick lower surface is used..white railroad board, coated papers, other slippery surfaces. Crayon can be ironed on to regular papers like white drawing or construction paper but crayon will not slide or blend as well as it does on slick surfaces, so areas may tend to be "blothy".

PROCEDURES:

1. Sprinkle shavings on to the slick surface..avoid too many colors at first..be careful of using complementary colors (opposite on color wheel) as colors may turn "muddy" when blended..use "neighboring" colors on color wheel instead...
2. Place wax paper on top of shavings
3. Iron on top of wax paper to force shavings to melt and blend on to the slick area
4. Watch colors run into varied patterns..apply more heat if desired
5. Peel off wax paper and check the design that is formed
6. More crayon shavings can be applied and ironed on to the surface, if necessary

for VARIATION..try folding paper for symmetrical designs..try wrinkling the wax paper for textural effects..or put Saran wrap over shavings for strange effects (always use PRESSING CLOTH OVER SARAN WRAP)...block out areas with paper forms..iron over area prepared for crayon etching technique..let iron form impressions..

This technique has possibilities for colorful imaginary background effects for still life, landscapes, nature forms, etc. Combine with water color washes, add images with felt pen, pen and ink, crayon, silk screen and the wax melter device..

